

Always order "DE WITT'S" Acting Plays.

PRICE 15 CENTS.

DE WITT'S ACTING PLAYS.

(Number 334.)

**A**  
**LOVER'S STRATAGEM.**

**A Comedy,**

**IN THREE ACTS,**

**By S. T. A. N.**

TOGETHER WITH

A Description of the Costumes—Cast of the Characters—Entrances  
and Exits—Relative Positions of the Performers on the  
Stage—and the whole of the Stage Business.

New York :

**DE WITT, PUBLISHER,**

*No. 33 Rose Street.*

**NOW  
READY.**

**A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING  
PLAYS, AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing  
Plots, Costume, Scenery, Time of Representation, and every other informa-  
tion, mailed free and post-paid.**

# DE WITT'S ETHIOPIAN AND COMIC DRAMA.

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly set down and clearly explained that the merest novice could put any of them on the stage. Included in this Catalogue are all the most laughable and effective pieces of their class ever produced.

\* \* In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S ETHIOPIAN AND COMIC DRAMA."

Any of the following Plays sent, postage free, on receipt of price—*Fifteen Cents* each.

The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.		M.	F.
141. Absent Minded, Ethiopian farce, 1 act.....	3	1	124. Deaf as a Post, Ethiopian sketch....	2	
73. African Box, burlesque, 2 scenes... 5			111. Deeds of Darkness, Ethiopian extravaganza, 1 act.....	6	1
107. Africanus Bluebeard, musical Ethiopian burlesque, 1 scene.....	6	2	139. Desperate Situation (A), farce, 1 sc. 5	2	
113. Ambition, farce, 2 scenes.....	7		50. Draft (The), sketch, 2 scenes.....	6	
133. Awful Plot (An) Ethiopian farce, 1a. 3	1		64. Dutchman's Ghost, 1 scene.....	4	1
43. Baby Elephant, sketch, 2 scenes....	7	1	95. Dutch Justice, laughable sketch, 1 scene.....	11	
42. Bad Whiskey, Irish sketch, 1 scene. 2	1		67. Editor's Troubles, farce, 1 scene... 6		
79. Barney's Courtship, musical interlude, 1 act.....	1	2	4. Eh? What is it? sketch.....	4	1
40. Big Mistake, sketch, 1 scene.....	4		136. Election Day, Ethiopian farce, 2 sc. 6	1	
6. Black Chap from Whitechapel, Negro piece.....	4		98. Elopement (The), farce, 2 scenes... 4	1	
10. Black Chemist, sketch, 1 scene.... 3			52. Excise Trials, sketch, 1 scene.....	10	1
11. Black-Ey'd William, sketch, 2 scenes 4	1		25. Fellow that Looks like Me, interlude, 1 scene.....	2	1
146. Black Forrest (The), Ethiopian farce, 1 act.....	2	1	88. First Night (The), Dutch farce, 1 act 4	2	
110. Black Magician (De), Ethiopian comicality.....	4	2	51. Fisherman's Luck, sketch, 1 scene. 2		
126. Black Statue (The), Negro farce.... 4	2		152. Fun in a Cooper's Shop, Ethiopian sketch.....	6	
127. Blinks and Jinks, Ethiopian sketch. 3	1		106. Gambrius, King of Lager Beer, Ethiopian burlesque, 2 scenes... 8	1	
128. Bobolino, the Black Bandit, Ethiopian musical farce, 1 act.....	2	1	83. German Emigrant (The), sketch, 1 sc. 2	2	
120. Body Snatchers (The), Negro sketch, 2 scenes.....	3	1	77. Getting Square on the Call Boy, sketch, 1 scene.....	3	
78. Bogus Indian, sketch, 4 scenes.... 5	2		17. Ghost (The), Sketch, 1 act.....	2	
89. Bogus Talking Machine (The), farce, 1 scene.....	4		58. Ghost in a Pawn Shop, sketch, 1 sc. 4		
24. Bruised and Cured, sketch, 1 scene. 2			31. Glycerine Oil, sketch, 2 scenes.... 3		
108. Charge of the Hush Brigade, comic Irish musical sketch.....	2	2	20. Going for the Cup, interlude..... 4		
148. Christmas Eve in the South, Ethiopian farce, 1 act.....	6	2	82. Good Night's Rest, sketch, 1 scene. 3		
35. Coal Heaver's Revenge, Negro sketch, 1 scene.....	6		130. Go and get Tight, Ethiopian sketch, 1 scene.....	6	
112. Coming Man (The), Ethiopian sketch, 2 scenes.....	3	1	86. Gripsack, sketch, 1 scene.....	3	
41. Cremation, sketch, 2 scenes.....	8	1	70. Guide to the Stage, sketch.....	3	
144. Crowded Hotel (The), sketch, 1 sc. 4	1		61. Happy Couple, 1 scene.....	2	1
140. Cupid's Frolics, sketch, 1 scene.... 5	1		142. Happy Uncle Rufus, Ethiopian musical sketch, 1 scene..	1	1
12. Daguerreotypes, sketch, 1 scene.... 3			23. Hard Times, extravaganza, 1 scene. 5	1	
53. Damon and Pythias, burlesque, 2 sc. 5	1		118. Helen's Funny Babies, burlesque, 1 act.....	6	
63. Darkey's Stratagem, sketch, 1 scene 3	1		3. Hemmed In, sketch.....	3	1
131. Darkey Sleep Walker (The), Ethiopian sketch, 1 scene.....	3	1	48. High Jack, the Heeler, sketch, 1 sc. 6		
			68. Hippotheatron, sketch.....	9	
			150. How to Pay the Rent, farce, 1 scene 6		
			71. In and Out, sketch, 1 scene.....	2	
			123. Intelligence Office (The), Ethiopian sketch, 1 scene.....	2	1

# A LOVER'S STRATAGEM.

A COMEDY,

*IN THREE ACTS,*

BY S. T. A. N.

---

TOGETHER WITH  
A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—  
ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE  
PERFORMERS ON THE STAGE, AND THE WHOLE OF  
THE STAGE BUSINESS.



NEW YORK:  
DE WITT, PUBLISHER,  
No. 33 ROSE STREET.

---

Copyright, 1884, by A. T. B. DE WITT.

PS991  
N3L7

## CAST OF CHARACTERS.

MR. BENJAMIN WILDER, *an eccentric old gentleman.*  
 FRED and CHARLEY, } *his sons, aged ten and twelve, respectively.*  
 MR. HARRY WILDER, *his nephew, aged about twenty.*  
 MR. FRANK SMILES, *a comedian, disguised as GREY, the tutor, &c.*  
 TWITCH, *a shoemaker.*  
 THOMAS, *old WILDER's servant.*  
 MR. SANKEY, *a showman.*  
 VILLAGERS, &c.

TIME OF PLAYING—ONE HOUR.

## SCENERY.

ACT I.—*Scene*—Room in MR. BENJAMIN WILDER's house. Doors R. and L. Books, pictures, &c. Small table R. C.; larger table, L. C.; covered with mechanical appliances.

ACT II.—*Scene*—Same as ACT I.

ACT III.—*Scene*—Interior of a travelling waxwork exhibition. A curtain drawn across back of stage. Pedestal L. C. A large white sheet, and a short, curly, white wig are lying on pedestal.

## COSTUMES.

*Mr. Benjamin Wilder.*—1st dress: Dark waistcoat and trousers, dressing-gown, carpet slippers, gray wig with bald forehead, spectacles, bunch of seals, &c. 2nd dress: Blue frock-coat, dark vest and trousers, broad-brimmed hat, low-cut shoes, walking-stick.

*Harry Wilder, Fred., and Charley.*—Neat modern attire.

*Frank Smiles.*—1st dress: Suit of seedy black. 2nd dress: Leather apron, red muffler, cloth cap, red wig. 3rd dress: Brown overcoat, with fur collar and cuffs, light trousers, dark brown wig and beard, rubicund countenance, green spectacles, &c., &c.

*Twitch.*—No coat, coarse trousers, leather apron, red muffler.

*Sankey.*—Made up stout, gray coat and trousers, white waistcoat, heavy gold guard, &c.

*Thomas.*—Suit of livery.

## PROPERTIES.


Act I.—Books, pictures, and drawing materials; small complicated piece of mechanism.

Act II.—Slates and books, for FRED and CHARLEY; string for FRED; book for WILDER; check for ditto; pair of boys' boots, shoemaker's measure, lump of wax in boot, for TWITCH; half-sovereign and red wig, for SMILES; two small hymn-books, for FRED and CHARLEY; long white wand and short step-ladder, for SANKEY; purse, for WILDER.

## STAGE DIRECTIONS.

R. means Right of Stage, facing the Audience; L. Left; C. Centre; R. C. Right of Centre; L. C. Left of Centre. D. F. Door in the Flat, or Scene running across the back of the Stage; C. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat; R. D. Right Door; L. D. Left Door; 1 E. First Entrance; 2 E. Second Entrance; U. E. Upper Entrance; 1, 2 or 3 G. First, Second or Third Groove.

R.                      R. C.                      C.                      L. C.                      L.

 The reader is supposed to be upon the stage facing the audience.

12-36970

## A LOVER'S STRATAGEM.

---

SCENE—Room in MR. BENJAMIN WILDER'S house. Doors R. and L. Books, pictures, &c. Small table R. C.; larger table L. C., covered with mechanical appliances. Curtain rises, discovering old WILDER seated at table L. C., working at a small and complicated piece of mechanism, and THOMAS placing chairs behind table, R. C.

WILDER. (*angrily*).—The what, Thomas?

THOMAS. (*pointing to table L. C.*).—The—thingummy, sir.

WILDER. How often must I order you to call things by their right names, Thomas? This is *not* a thingummy; it's a self-acting, automatic engine, Thomas; and I anticipate that when it is finished it will electrify all the scientific world. Come and look at it, Thomas.

THOMAS. (*edging towards the door R.*).—I'd rather not, sir—I don't like being 'lectrified.

WILDER. What nonsense, Thomas! Come here!

THOMAS. I'd rather not, sir (*going; stops.*) Oh! I nearly forgot to tell you, sir, Mrs. Jenkins, the housekeeper, says the boys must take their lessons in this room this morning.

WILDER. In this room! Why so, Thomas?

THOMAS. She says she's going to give the house a thorough clean.

WILDER. That woman is gone scouring mad! I almost lose my temper at her sometimes; but being a philosopher and a man of the world, of course, I know it's bootless—bootless, Thomas!

THOMAS. Yes, sir.

WILDER. By-the-way, talking of bootless, that reminds me—has Patcher, the bootmaker, sent those boys' boots home?

THOMAS. No; I think not, sir.

WILDER. Then go down as far as his shop immediately, Thomas, and tell him to send those boots this morning—this morning, if he means to make any more for my family. I hate a man who breaks a promise!

THOMAS. Yes; I'll go at once, sir (*going L.*)



WILDER. And, Thomas, tell him to bring his measure with him. My daughter Grace requires new walking-boots.

THOMAS. I'll not forget to remember to tell him, sir. (*Exit L.*)

WILDER. What a strange thing it is that Grace, who is such a sensible girl in other respects, always laughs at my scientific researches? By-the-way, I wonder where she is?

*Enter FRED and CHARLEY, R., with slates and books. They seat themselves at table R. C.*

WILDER. Where is Grace?

FRED. In the garden, Pa.

WILDER. And where is Mr. Grey? Why doesn't he come to superintend lessons?

CHARLEY. He's in the garden, too, pa. He's reading poetry to Grace.

WILDER. Indeed! (*aside*) Highly dangerous (*rises.*) I'll terminate their poetical proceedings with a little plain prose. What assurance on the part of a poor tutor! I suppose I'd be angry if I wasn't a philosopher and a man of the world. (*Exit R.*)

FRED. Lend me your knife, Charley.

CHARLEY. What for?

FRED. Oh, never mind—lend me it.

CHARLEY. I sha'n't without you tell me what you want it for.

FRED. Then keep it. I don't want it. It's good for nothing. I know who'll buy me a *new* knife; and he'll mend my fishing-rod, too.

CHARLEY. I know who you mean. You mean Cousin Harry; I heard pa say he was coming to-day.

FRED. Well, what if I do mean Cousin Harry? He'll splice my fishing-rod, for he always has a sharp knife—not like your blunt old thing—and I've got lots of string (*takes string from his pocket*); and Patcher's going to bring me a lump of wax when he brings my boots, and—

CHARLEY. Hush! Here's Mr. Grey and father. (*They bend over their slates.*)

*Enter WILDER and SMILES, R.*

SMILES. But I have an explanation to offer, sir.

WILDER. I have no time to listen to explanations now, sir. (*Looks off L.*) Hallo! who's that driving up to the door? My nephew Harry, as I live! Sit still, boys. (*Exit L.*)

SMILES. (*aside.*)—My old friend Harry Wilder! How provoking! I hope he'll not recognise me just now. (*Aloud.*) Now, boys, pay a little attention to your lessons. (*Seats himself R. of boys, and bends over a book.*)

*Enter WILDER and HARRY, L.*

HARRY. Ah, boys! Fred, Charley, lively as ever! (*Shakes hand.*) I musn't interrupt lessons, I suppose.

WILDER. You mustn't, indeed, Harry. Attend to your lessons, boys.

HARRY. And where is Grace?

WILDER. Never mind Grace for the present. She's busy. Come and examine this wonderful automaton of mine.

HARRY. Ah, yes! (*Looks intently at SMILES, and starts on recognising him. SMILES signals HARRY to maintain silence.*)

WILDER. Eh? What are you staring at, Harry? It's only Grey the tutor.

HARRY. Oh, nothing. (*Aside.*) If that's not Frank Smiles I'll eat my hat! (*Aloud.*) This what-d'ye-call-it of yours, you were saying.

WILDER. I wish you'd call things by their right names, Harry. It's the motive power for an automaton violinist I am constructing, and I anticipate that when it is finished it will, from the multiplicity and grace of its movements, completely throw into the shade all automata hitherto produced—even Kempelen's Chess Player, which is not an automaton at all, according to Sir David Brewster.

HARRY. I daresay not. (*Laughs.*)

WILDER. By-the-by, Harry, did you ever read that author's "Letters on Natural Magic?"

HARRY. I can't say I ever did.

WILDER. It's lying about somewhere—a little book. No, it's not in the book-case, for I was looking at it yesterday, and I never replace anything. Where did I leave it? Tut—tut!

HARRY. Oh, never mind, uncle. Don't trouble.

WILDER. But I do mind. I should like you to read it above all things. It discloses an imposition, and I who love truth so much, am very zealous at exposing deceit. Where did I leave it? Ah! I remember—it's in the summer-house. I'll go and fetch it. (*Exit R.*)

SMILES. (*aside to HARRY.*) Wait a moment. (*Aloud.*) Now, boys, you have been so attentive to-day, I shall allow you twenty minutes recess. (*Boys rise.*) Come back at the end of that time, and conclude your lessons.

FRED. Come into the garden with us, Cousin Harry.

CHARLEY. Oh, do!

HARRY. I'll follow directly. Away with you! I won't be long.

(*Exit boys, R.*)

HARRY. Smiles, my dear fellow, what, in the name of mystery, is this? Four months ago you were Frank Smiles, the first comedian of the day, playing to crowded and admiring audiences for I don't know how many pounds a night; and now I find you as Grey the tutor, grubbing away in my uncle's house.

SMILES. At a salary of £80 a year, exactly. Listen to my explanation. Three months ago I joined the Metropolitan Comedy Company in a provincial tour. The sleepy town of Dulborough, about half a mile from here, was by some means, entered on our way-bill. There I encountered my fate in the form of a beautiful young lady. I was smitten at once. By Jove, it was a regular case of love at first sight.

HARRY. About the fiftieth similar case you've experienced.

SMILES. Don't, Harry; it's really a true case this time. I made inquiries, and endeavored to obtain an introduction; without avail, for my enchantress was guarded by a fatherly griffin, who claims to be a philosopher and a man of the world.

HARRY. I begin to see through this now. Your charmer is?

SMILES. Your cousin Grace, and the philosopher aforesaid—

HARRY. My Uncle Wilder, of course. So when you couldn't get an introduction, you—

SMILES. Exactly. Saw an advertisement for a tutor in the "Dulborough Gazette," applied and was successful—in more senses than

one.\* And when not occupied in teaching the brother to *decline* "Amo," I was teaching the cousin to *accept* my love.

HARRY. With what result?

SMILES. Magnificent! She loves me,—loves me disinterestedly, too; for she only knows me as Grey, the poor tutor.

HARRY. I congratulate you, old boy! (*They shake hands.*) Only marry my Cousin Grace, and I'm indebted to you for life!

SMILES. How?

HARRY. Oh! it's a family matter, too tedious to enter into just now. Our elders have it all arranged that Grace and I shall make a match at some remote period. Now, Grace does not want me; besides, I'm engaged, *sub rosa*, to Clara Jones. Therefore, if you marry Grace, it clears the way for Clara and I.

SMILES. Well, I'm your man, if I can only gain her father's consent; and, as he is a strict lover of truth, I'll endeavor to propitiate him by acknowledging everything.

HARRY. I should certainly do so.

SMILES. If that fails I can turn to stratagem again, and try to cajole a promise from him.

HARRY. If we succeed in that the field is won, for he is so frantically rigid in such matters, that he would rather die than not fulfil a promise to the letter, no matter under what circumstances it might have been made.

SMILES. And yet he deceives himself into the idea that he is a "philosopher, and a man of the world." Poor Wilder! he knows as little about the world as an unhatched chrysalis knows of creation!

HARRY. (*looks R.*)—He's coming with his blessed book! I'll avoid him, and redeem my promise to the lads by slipping into the garden by a roundabout way. Have at him, old boy, and luck attend you!

(*Exit L.*)

*Enter WILDER, with book, R.*

WILDER. I've found it; but it wasn't there. Where's Harry?

SMILES. He's just stepped out.

WILDER. And why are the boys not at lessons?

SMILES. I have dismissed them for a brief recess. I really have something of importance to communicate, Mr. Wilder, if you'll grant me a few minutes attention.

WILDER. Indeed! (*Sits himself.*) What is it?

SMILES. (*aside.*) Now for it! (*Aloud.*) I wish to ask your permission to marry your daughter Grace.

WILDER. (*rising angrily.*) Goodness gracious. Marry my daughter Grace? You? (*Pause.*) Preposterous! I won't hear of it for a moment.

(*Going L.*)

SMILES. Sir, if poverty is the only obstacle—

WILDER. (*turns.*) But it is not. (*Going.*)

SMILES. If it were, that is easily overcome. Hear me, sir. (*WILDER pauses at door.*) I am not what I appear to be.

WILDER. Then, sir, you are a hypocrite, and as such I detest you. (*Crosses to R. angrily.*)

SMILES. (*aside, clinching his fist.*) No, he is her father; let me not forget that. (*Aloud.*) Sir, I acknowledge I have deceived you in fact. My name is not Grey, nor is teaching my ordinary vocation. I am



an actor—not an obscure one; as my name, Frank Smiles, will vouch and by means of my profession I have acquired wealth enough to—

WILDER. No more! Your wealth shall not bribe me to overlook your wickedness. You are an impostor, sir! You have crept into my house, in a base disguise, to accomplish a base purpose—to steal my daughter from me. (*Crosses L.*)

SMILES. Nay, sir; hear me! What you term a base disguise was simply a lover's stratagem; what—

WILDER. (*interrupting fiercely.*)—A lover's stratagem! 'Twas a hideous deceit—an acted lie! (*Overcome by his anger, he sinks into a chair, and buries his face in his hands. Pause.*)

SMILES. Sir!

WILDER. (*gently raising his head, and speaking in a subdued voice.*) The wonder is how I, a calm philosopher, and a man of the world, could be deceived by such a shallow pretence!

SMILES. And you refuse your consent?

WILDER. Most decidedly! Now let us get to other matters. (*Refers to book on table, and commences writing.*) Hum! Let me see. Your quarter's stipend is due next week.

SMILES. I do not require it, sir.

WILDER. But it is yours. I shall instruct my boys myself for the future. Though they have made tolerable progress under your superintendence, I must say I disagree with your system. You endeavor to teach too much before you cultivate the memory. I shall remedy that by a plan of my own. Here is a check (*hands slip of paper*) for the amount of your quarter's salary. I shall allow you half an hour (*looks at his watch*) to pack your trunk. As soon as that is done, you will quit my house.

SMILES. I shall certainly do so, sir. (*Going L; turns.*) I am, I suppose, to regard your decision as final? You hold out no hope of my ever gaining your consent?

WILDER. (*rising angrily.*) If ever I give you my consent, sir, why—you may have her, that's all! But (*smiling*) you need not imagine there is any hope of that. If you are ever clever enough to deceive me—a philosopher and a man of the world—thrice over, and as effectually as you have hitherto done, I'll—hang it! I'll give you my consent!

SMILES. (*aside.*) A chance yet.

WILDER. That, however, is an impossibility.

SMILES. I must give up all hope. May I not see her for a moment before I go?

WILDER. Certainly not. I'll see her, and lecture her severely for attempting to deceive her old father. After that, I'll give my boys a round of elementary education. You have had my answer. Pack up, and go! (*Exit R.*)

*Enter HARRY, L.*

HARRY. Ah, Frank! I've been waiting for the verdict. What is it, eh?

SMILES. A decided non-suit, Harry. I must be out of the house in half an hour; and, worse than that, I am not permitted to see Grace again. Now, I must see her, if possible, for the purpose of breathing into her ear a little hope—hope which I have gathered from an extraordinary promise her word-keeping father vented in his anger.

HARRY. Indeed! What was it?

SMILES. He said if I remember (*mimicking WILDER.*) "If you are clever enough to deceive me—*me*, a philosopher and a man of the world—thrice over, and as effectually as you've already done, I'll—hang it! I'll consent to your marriage!"

HARRY. Ha—ha! excellent! Well, if you fulfil those conditions, I've no doubt he'll keep his words.

SMILES. I think I can manage it. I must turn my talent for mimicry into account, and, in the first place, adopt some disguise which will enable me to have an interview with Grace. That will, if successful, be deception No.1. We'll see about the others afterwards. Can you hit upon anything, Harry?

HARRY. I don't know, I'm sure. Let's see. (*Pause.*)

SMILES. (*looking L.*) Ah! who is this strange being?

*Enter THOMAS, L., showing in TWITCH, who carries a pair of boys boots and a shoemaker's measure.*

THOMAS. Step this way, Mr. Twitch. Take a chair. I'll go and tell master you've come. (*Exit R.*)

HARRY. Twitch, how is it your master hasn't come?

TWITCH. Master's main bad to-day, sir, so he told me to bring Master Fred's boots, and take the young lady's measure.

SMILES. What! Miss Grace?

TWITCH. Yes, sir.

SMILES. A brilliant idea! Off with your apron! Quick! Here, I'll give you my coat for it! (*Takes off his coat.*)

TWITCH. What for, sir?

SMILES. Oh, it's only for a lark! Don't wait for reasons. You sha'n't come to any harm by it. Here's half a sovereign. (*HARRY and SMILES hurriedly direct TWITCH of his apron, cap, and muffler.*) Here, put these on. (*SMILES hands TWITCH his coat and hat.*) Now go and sweetheart the barmaid at the "Red Lion!" (*SMILES puts on apron &c.*) Look sharp there's a man!

HARRY. Why, you're metamorphosed already.

SMILES. I've some old wigs and things in my trunk; so, if old Wilder only gives me another half-minute, I'll be rather more so.

(*Runs off L.*)

TWITCH. (*turning round.*) How grand I be! You're sure as I won't come to no harm by this, sir?

HARRY. Not you. Is it likely?

*Enter SMILES, L.; red wig, cap over his eyes, and muffler up to his chin.*

HARRY. Ha! ha! ha! You're another man.

SMILES. The shoes! The measure! (*Seizes them.*) Now be off, Twitch, there's a good fellow. Keep out of the way, and I'll give you a sovereign to-morrow. (*Pushes him off, L.*) He's coming! (*Looks R.*) Now for it! You must back me out, Harry. (*Re-enter TWITCH, L.*)

TWITCH. I forgot; there's summat for Master Fred—

SMILES. (*savagely.*) Get out!

TWITCH. (*shouts.*) It's in one o' the boots.

HARRY. Be off! You'll spoil the fun. (*Pushes him off.*) Just in time, by Jove!

*Enter WILDER and the boys, R. The boys sit behind table, R. C.*

SMILES. If you please, squire, I ha' brought the young gent's boots. WILDER. Oh, I suppose you're from Patcher's. Why didn't he come himself?

SMILES. Master's main bad with the dumblingo, sir.

WILDER. Dear me! What's that?

SMILES. A sort of roomatiz, I b'leeve, sir. He's so bad he can't hardly walk.

WILDER. Ah! well, just wait a minute. I must attend to the tuition of my boys. (*Gives FRED and CHARLEY each a small book.*) Each of you learn three verses. My tutor has behaved abominably, Harry, so I've dismissed him.

SMILES. Then that 'ud be the gent I met in the road just now.

WILDER. Oh, he's gone, then! A happy riddance!

SMILES. (*aside.*) Very happy. (*Aloud.*) He gi'ed me half a crown, an' told me to take his trunk down to th' "Red Lion"

WILDER. You'll find it in the side room, as you go out. (*Points L.*)

SMILES. Here's your boots, young gemman. (*Aside to FRED.*) It's inside. (*Aloud.*) But about the young lady's boots?

WILDER. Oh yes. Go into the next room, and I'll send her to you. (*Exit SMILES, R.*) Harry, oblige me by telling Grace that the boot-maker has come. I'm busy now.

HARRY. Oh, certainly!

(*Exit R.*)

WILDER. Now, boys, how are you getting on?

FRED. I've learned mine already.

CHARLEY. So have I.

WILDER. You must not scoff at the seeming simplicity of the lessons. Dr. Watts' Hymns are not so difficult to learn as Latin grammar. But I wish you to commit a few lines to memory every day, in order to cultivate retentive mental faculties, of which you both stand in need. Now give me the book. (*Stands up.*) Come forward, and repeat the lines, Frederick.

FRED. (*stands beside chair, c., on which is a loose red cushion, and repeats the following lines in a slipshod manner, meanwhile rolling in his hands a piece of cobbler's wax, which he has abstracted from one of the boots:*)—

"How doth the little busy bee  
Improve each shining hour;  
And gathers—gathers honey all the day,  
From every opening flower.  
"How skillfully she builds her cell,  
How neat she spreads her wax;  
And—and——" (*Pauses*)

CHARLEY. Pa, Fred's got a lump of wax.

FRED. (*puts it hastily on chair cushion.*) Oh, you great story! No, I haven't. (*Shows his hands.*)

WILDER. (*overcome with surprise, sinks into chair, sitting upon the wax.*) I am inexpressibly grieved, boys, to find that you—who have been brought up carefully in the paths of truth—should accuse one another of falsehood in this way. I cannot hear your lessons further just now. I will leave you for a short time, during which you must commit your tasks more firmly to memory. Let me impress upon you to apply yourselves closely, and you will thereby gain what will cling to you afterwards. Of the truth of these words, I, a self-taught philosopher, am a remarkable example. (*Rises and exit slowly L., the cushion sticking to the tail of his coat.\**) FRED and CHARLEY exit R.)

---

\*One of the boys, in apparently endeavoring to regain the supposed piece of wax, may fix the cushion by means of a pin.

## ACT II.

SCENE—*Same as Act I.* HARRY *discovered seated, reading newspaper.*

WILDER. (*entering L.*) Now, boys—Hallo, Harry! where are the boys?

HARRY. I saw them going into the orchard some time since.

WILDER. Dear me! And I distinctly ordered them to remain and learn that hymn perfectly. But perhaps they had done so previous to their departure. About how long is it since they went?

HARRY. (*looking at his watch.*) I don't know exactly—perhaps an hour ago. It was shortly before the shoemaker left with the tutor's trunk.

WILDER. Hum! I'm afraid they have neglected their lessons, I'll hunt them up. (*Going.*) If they can repeat the lines they may continue their play; otherwise, I will bring them here, and keep them until—

(*Exit R.*)

HARRY. Poor old Wilder! I don't think his new educational system works very well.

*Enter THOMAS, L., showing in SMILES, disguised as PROFESSOR JERKJOINTS.*

THOMAS. This way, sir. Take a chair, sir. Mr. Wilder will be here directly.

(*Exit R.*)

SMILES. *Oui*; dat is I mean to say "yes." (*Sits.*) The weathare is ver grand to-morning, monsieur.

HARRY. Very. (*Aside.*) A Frenchman, evidently. I wonder what he wants.

SMILES. I think I to see you before have had the honor. I remind your name is Harry Wilder.

HARRY. (*rising.*) I certainly don't remember.

SMILES. (*speaking in his natural tone.*) What! forget an old friend so soon!

HARRY. By Jove! Smiles, this is good!

SMILES. Yes, this is deception No. 2. As Wilder doesn't seem to be coming (*looks R.*) I'll explain the whole thing as concisely as I can. You must know that there is a sort of itinerant show in the town—a travelling museum of curiosities.

HARRY. I remember; I saw it as I drove through this morning. "Sankey's Mammoth Exhibition," I think it's called.

SMILES. Yes, that's the title. Well, since I was here this morning, I've seen through the exhibition, and very amusing it is from one point of view. Among other curiosities, there's a sort of life-size figure on a pedestal, which, on being wound up, went through some remarkable changes of attitude.

HARRY. Indeed! That's just the sort of thing to suit Uncle Wilder.

SMILES. So I thought; but unfortunately, or fortunately, which you will, the mainspring snapped as they were winding it up a second time for my special delectation.

HARRY. I should call that decidedly unfortunate.

SMILES. I think it's fortunate, because it clears the way for deception No. 3. (*Looks R.*) Hallo! here's Wilder! I'll tell you the

rest afterwards. Introduce me as Professor Jerkjoints, from Sankey's Mammoth Exhibition.

*Enter WILDER and boys, R.*

WILDER. (*entering.*) I insist on each of you learning that third verse before you leave the room. (*Boys sit at table, R. C.*) Hallo! a stranger!

HARRY. Yes, uncle. This is Professor Jerkjoints, from Sankey's Mammoth Exhibition.

SMILES. Yes, sare. I come to desire if you will be so glad as come to veesit our what you call automatic feegures. I have heard you are clevere—ver' clevere at such works yourself, so I shall be much happy if you will behold what I, a Frenchman, have constructed for Meester Sankey. (*Hands a paper.*) A programme is here of all the wonders to be seen.

WILDER. (*looking at bill, aside.*) "Moving Figures," "Wonderful Automaton, or Mechanical Man." I wouldn't miss it for ten pounds! (*Aloud.*) I shall have great pleasure in visiting the collection, Professor—ah—

SMILES. Professare Jerkjoints, monsieur, scientific what-you-call machinest to Sankey's Mammoth Exhibition.

WILDER. (*to boys.*) You hear, boys? If you are each able to repeat that last verse within five minutes, you shall go with me to the show this afternoon. (*Boys read diligently.*)

SMILES. Ah! ha! good boys—ver' good boys. They will to look at the show be pleased. All for you look out at the exhibition this very morning. *Bon jour, monsieur!*

HARRY. I'll see him out, uncle. This way. (*Exit HARRY and SMILES, L.*)

WILDER. Now, boys.

FRED. I've learned it, *now*.

CHARLEY. So have I.

WILDER. Well?

FRED. } (*together.*) "In works——"

CHARLEY. }

WILDER. No—one at a time. You, Fred.

FRED. (*repeats:*)—

"In works of labor, or of skill,  
I would be busy too;  
For Satan finds some mischief still  
For idle hands to do."

WILDER. That will do. Now, Charles. (*CHARLES repeats verse correctly.*) Very good. You shall both go with me to the show this afternoon. Now go and play. (*Exeunt R.*)

### ACT III.

SCENE—*A curtain drawn across back of stage. Pedestal L. C. MR. SANKEY is talking to SMILES, who is rubbing his face and hands with white powder. A large white sheet, and a short, curly white wig are lying on pedestal.*

SANKEY. And you must only move when I pretends to touch the springs, you know.



SMILES. Yes; I know. You'll remember those classical subjects I told you to introduce, Mr. Sankey.

SANKEY. I has 'em here (*points to his head*) all right. But look alive! it's a'most time to open.

SMILES. I'm nearly ready. Where's that wig? Oh, here! (*Puts on wig.*) Oh, if the old gentleman we were talking of asks for Professor Jerkjoins, say he's gone—ill—anything you like! Now the draperies. (*Envelopes himself in sheet, and gets on pedestal.*) Do I look statuesque, eh? (*Noise without.*)

SANKEY. (*going R.*) Wery. Are you ready?

SMILES. Stop! Conceal me till my turn comes, by putting that piece of canvas over my head.

SANKEY. Yes; perhaps it's better.

SMILES. Gently! Don't disarrange the wig, or wipe off the powder, or there'll be a disclosure.

SANKEY. (*placing canvas.*) There, that'll do. (*Going R.*)

SMILES. And, I say, be careful in taking it off.

SANKEY. Hush! I'm going to open. (*Exit R. U. E., as if going up steps.*)

SANKEY. (*without.*) Walk up—walk up! Ladies and gentlemen, walk up and see the most wonderful collection of mechanical curiosities that ever existed in this world. These unequalled figures, ladies and gentlemen, are surpassed by the surprising Tommyton, or mechanical man, the wonder of the collection, which has caused astonishment and delight wherever exhibited!

*Enter WILDER, HARRY, FRED, and CHARLEY, R. U. E.\* They stare about them.*

WILDER. Where is the automaton, I wonder?

CHARLEY. It's a sell! There's nothing to see.

SANKEY. (*without.*) Remember, these wonders may be viewed for the small charge of sixpence; children half-price!

*Enter VILLAGERS, male and female, one or two at a time; among them TWITCH, still dressed in SMILES' hat and coat. Boys may be dressed as women in this scene.*

SANKEY. (*without.*) Walk up—walk up! The lecturer is just going his rounds!

*Enter SANKEY, with long white wand.*

SANKEY. This side (*points R.*) ladies and gentlemen. (*Stands on a low step-ladder, R. U. E., and pretends to remove a blind or curtain. All the spectators gaze off R.*)

VILLAGERS. E-e-e-e-h!

SANKEY. In this section of the exhibition you behold striking life-size models of all the Kings and Queens of England from William the Fourth down to Queen Victoria. This collection is allowed to be the most beautiful and perfect now travelling. In this division further to the right you behold the "Flowery Land" pirates and murderers, which, for their crimes, were, executed on the scuffle on the 30th of February, eighteen-hundred and something more! Pass on to the

---

\* All the characters in this scene enter and exit R. U. E., as though coming down or going up steps. The effect may be obtained by means of a stool at the entrance.

next carriage, ladies and gentlemen. (*Turns and removes curtain at back and discloses half a dozen figures, personated by boys, in fantastic costumes, on a raised platform.*)

VILLAGRES. E-e-e-h!

SANKEY. This unequalled group represents six life-like figures, taken from ancient and modern history. Here, to the left, is Napoleon Boneypart, as he appeared when out at Elba!

VILLAGER. (*to TWITCH.*) What did he say?

TWITCH. Out at elbow. Can't you see th' hole in his sleeve?

VILLAGER. Oh! Yes, I see.

SANKEY. Confronting him—which is still allowed to be a remarkable likeness, though the face has met with a haccident—is the Duke of Wellington.

WILDER. Why, it's more like Othello. His face looks as black as if it had been inked!

HARRY. Ah! no doubt that's why he's called Well-inked-'un.

SANKEY. The third figure is an exact model of Brigham Young, the Mormon Chief, as he appeared at the last census, when he was informed that he had thirty-nine wives, and two hundred and sixty-two children living. The visitors to this exhibition are allowed the privilege of supposing that Mr. Young's family is outside, without hextra charge.

VILLAGERS. He! he! he!

SANKEY. The next figure has a peculiar happy resemblance to Professor Darwin, as he appeared when he broke his watch-chain, and was looking for the missing link. The last two figures in this group represent Joe Smikes, the atrocious murderer, and his unfort'nit wictim, Mary Smith, which he lured her into a lonely part of the Strand, and in broad mid-day villinously stabbed her with a toothpick; for which crime he was condemned at the last assizes to transportation for life, for the period of seven years. Hobserve, the deadly weapon is still clutched in his right hand. I will now set the figures in motion, and you will then perceive them as they appeared when they looked just like this. (*Puts his hands to his mouth and shouts off R. U. E.*) Crank! (*The figures all at once commence to roll their eyes and jerk their heads and arms in a spasmodic and unnatural manner.*) Ladies and gentleman, hobserve the appropriateness and naturalness of the different movements, which fills all beholders with wonder and astonishment. (*Shouts off.*) That'll do, Bill! (*The figures simultaneously stop, and SANKEY draws the curtain.*)

WILDER. But where is the "Mechanical Man," as you call it?

SANKEY. I'm just agoing to exhibit him, sir. (*Places step-ladder c, and removes canvas.*) Ladies and gentlemen, you here behold the wonderful Tommyton, or Mechanical Man, which has been constructed at the cost of ten years' labor, and an enormous sum of money. Your humble servant, the present proprietor, having made a large fortune by exhibiting of it, is anxious to sell this wonderful piece of mechanical art, and retire into private life. The price is placed as ridiculously low as ten pounds—ten pounds, gentlemen, which it cost me ten times that sum to produce it. This classical Tommyton, in its present hattitude, personates Happoller. Hobserve the majesty of its form, the beauty of it's contour, and the graceful pose of the 'ead. By touching this spring with the point of my wand, the figure revolves itself into the hattitude of Stonewall Jackson defying the lightning. (*SMILES raises his right arm in a defiant manner.*)

VILLAGERS. E-e-e-e-h!

WILDER. I suppose he means Ajax.

SANKEY. The next spring on being touched, shows the character of Murphy, the god asleep. (SMILES drops his arm and closes his eyes.)

WILDER. He means Morpheus, the god of sleep, Harry.

SANKEY. I hear some person in the awjence passin' remarks, as if he wasn't satisfied. Any person unsatisfied with the hentertainment may go to the door, and ax for his money back (*aside*;) and I don't think he'll get it. (*Aloud.*) I now touch the last spring, which throws the figure into the attitude of Lord Brougham driving his son. (SMILES stretches his hands forward.)

WILDER. Oh dear! He means Phæton, driving the Chariot of the Sun.

SANKEY. Ladies and gentlemen, the entertainment is now concluded, hoping you are all satisfied, and will recommend it to your friends and neighbors. (VILLAGERS exit R. U. E.) Any person wishing to become the owner of this wonderful Tommyton will oblige by remaining behind and the matter will be settled in private.

WILDER. I should like to buy it, if only to show my sceptical daughter Grace what may be done in this way by a clever mechanic. Let me see how it works. Oh! here is a spring. (*Touches front of pedestal.*) SMILES assumes a boxing attitude, and hits WILDER'S hat smartly.) Dear me! it's very violent.

SANKEY. Ha! ha! You shouldn't ha' touched that. That's the spring for Bulger, the prize-fighter.

WILDER. I really think I'd better not have it. It's very violent,

SANKEY. He's quiet as a lamb, sir, if you keep off that spring. You'd better take him.

WILDER. What do you say, Harry?

HARRY. Oh, don't let the opportunity slip. Buy him for Grace. Say she may have him.

WILDER. Ah, very well. (*Takes out purse.*) Here is your ten pounds, Mr. Sankey. I'll take him home for Grace. (*Hands money.*)

SMILES. (*leaping off pedestal, and flinging aside wig, &c.*) Thank you, sir!

WILDER. Goodness gracious! Grey—or whatever your name is—what is the meaning of this? Where is Professor Jerkjoints? He, I am sure, is no party to such a shameful swindle!

SMILES. (*changing his voice.*) Professare Jerkjoints, sare, has heard you are clevere—ver' clevere, and is much happy dat you have behold what he constructed for Meestar Sankey.

WILDER. Gracious powers! Another imposition! You, then, were the strange individual who called himself Professor Jerkjoints?

SMILES. Yes; and also another strange individual who informed you that (*changes voice*) "Maister's main bad to-day, sur. He's got the dumblingo, sur; he can't walk hardly."

WILDER. The shoemaker! Is it possible? Surprise can go no further. You are an adept at character acting, I must confess. Since this morning you have personated—for what earthly purpose I cannot surmise—a shoemaker, a Frenchman, an automaton, and—anything else?

SMILES. No; those are all, and plenty too, for they fulfil the conditions of your challenge.

WILDER. My challenge! What do you mean?

SMILES. Do you not remember saying to me this morning, "If you

are clever enough to deceive me effectually thrice over, I'll give you my daughter"?

WILDER. Dear me! I think I do remember saying something like that; but—

SMILES. No "but's," I pray. I have fulfilled my part of the programme: I call upon you to fulfil yours. Besides this, you, a few minutes since, promised to take me home to Grace.

WILDER. But—hang it! I *will* introduce a "but" if I like—when I consider that Grace's happiness may be wrecked by the fulfilment of that promise, I am more than half inclined to break it.

SMILES. Believe me, sir, Grace's happiness lies in the other scale. It is possible to keep your word, and render your daughter happy at the same time. But there! I fling aside all subterfuge; I release you from an unintentional bond, and again ask you to entrust Grace's future to the keeping of Frank Smiles, an honorable member of an honorable profession.

WILDER. Dear me! that's very straightforward. I like you for that, young man! But I am not the only one who has a right to speak in the matter. Harry, here, I believe, has a sort of claim.

HARRY. Which I relinquish in favor of my old friend. (*Shakes hands with SMILES.*) Not a very noble deed, considering Grace doesn't care for me, and dotes on Frank.

WILDER. Well, if Grace keeps in the same mind, I suppose I mustn't object.

SMILES. Thank you again. Your last speech, Mr. Wilder, strongly reminds me of a sentence always spoken by the stereotyped father or guardian in an old stock-farce towards the tag-end of the piece. I always thought that phase of character very unnatural till now. So doubtless thought the indulgent friends before us, and perhaps they think so yet. (*To audience.*) If however, the actions of the moving figures which have appeared before you, have helped to brighten a dull hour, we shall never regret introducing you among the Scientific and Mechanical Waxworks, Automaton, life-size portraits, moving figures, and natural curiosities collected together in Sankey's Mammoth Exhibition!

FRED, CHARLEY.

R.

WILDER, SMILES.

C.

HARRY, SANKEY.

L.

*CURTAIN.*



# DE WITT'S ACTING PLAYS.

Please notice that nearly all the Comedies, Farces and Comediettas in the following List of "DE WITT'S ACTING PLAYS" are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complex scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of text, accuracy and fullness of stage directions and scenery, or elegance of typography and clearness of printing.

\* \* In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S LIST OF ACTING PLAYS."

Any of the following Plays sent, postage free, on receipt of price—**Fifteen Cents** each.

The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.		M.	F.
75. Adrienne, drama, 3 acts.....	7	3	222. Cool as a Cucumber, farce, 1 act....	3	2
231. All that Glitters is not Gold, comic drama, 2 acts.....	6	3	243. Cricket on the Hearth, drama, 3 acts	8	6
308. All on Account of a Bracelet, comedietta, 1 act.....	2	2	107. Cupboard Love, farce, 1 act.....	2	1
114. Anything for a Change, comedy, 1 act	3	3	152. Cupid's Eye Glass, comedy, 1 act..	1	1
167. Apple Blossoms, comedy, 3 acts.....	7	3	52. Cup of Tea, comedietta, 1 act.....	3	1
93. Area Belle, farce, 1 act.....	3	2	148. Cut Off with a Shilling, comedietta, 1 act.....	2	1
40. Atchi, comedietta, 1 act.....	3	2	113. Cyril's Success, comedy, 5 acts.....	10	4
89. Aunt Charlotte's Maid, farce, 1 act.	3	3	20. Daddy Gray, drama, 3 acts.....	8	4
258. Aunt Dinah's Pledge, temperance drama, 2 acts.....	6	3	286. Daisy Farm, drama, 4 acts.....	10	
287. Bachelor's Box (La Petite Hotel), comedietta, 1 act.....	4	1	4. Dandelion's Dodges, farce, 1 act..	4	2
166. Bardell vs. Pickwick, sketch, 1 act.	6	2	22. David Garrick, comedy, 3 acts.....	8	3
310. Barrack Room (The), comedietta, 2a.	6	2	275. Day After the Wedding, farce, 1 act	4	2
41. Beautiful Forever, farce, 1 act.....	2	2	96. Dearest Mamma, comedietta, 1 act..	4	3
141. Bells (The), drama, 3 acts.....	9	3	16. Dearer than Life, drama, 3 acts....	6	5
223. Betsey Baker, farce, 1 act.....	2	2	58. Deborah (Leah), drama, 3 acts... ..	7	6
67. Birthplace of Podgers, farce, 1 act..	7	3	125. Deerfoot, farce, 1 act.....	5	1
36. Black Sheep, drama, 3 acts.....	7	5	71. Doing for the Best, drama, 2 acts..	5	3
279. Black-Eyed Susan, drama, 2 acts....	14	2	142. Dollars and Cents, comedy, 3 acts..	9	4
296. Black and White, drama, 3 acts....	6	3	204. Drawing Room Car(A).comedy, 1 act	2	1
160. Blow for Blow, drama, 4 acts.....	11	6	21. Dreams, drama, 5 acts.....	6	3
179. Breach of Promise, drama, 2 acts..	5	2	260. Drunkard's Warning, drama, 3 acts	6	3
25. Broken-Hearted Club, comedietta..	4	8	240. Drunkard's Doom (The), drama, 2a.	15	5
70. Bonnie Fish Wife, farce, 1 act.....	3	1	263. Drunkard (The), drama, 5 acts..	13	5
261. Bottle (The), drama, 2 acts.....	11	6	186. Duchess de la Valliere, play, 5 acts..	6	4
226. Box and Cox, Romance, 1 act.....	2	1	242. Dumb Belle (The), farce, 1 act.....	4	2
24. Cabman No. 93, farce, 1 act.....	2	2	47. Easy Shaving, farce, 1 act.....	5	2
199. Captain of the Watch, comedietta, 1 act.....	6	2	283. E. C. B. Susan Jane, musical burlesque, 1 act..	8	1
1. Caste, comedy, 3 acts.....	5	3	202. Eileen Oge, Irish drama, 4 acts....	11	3
175. Cast upon the World, drama, 5 acts.	11	5	315. Electric Love, farce, 1 act.....	1	1
55. Catharine Howard, historical play, 3 acts.....	12	5	297. English Gentleman (An), comedy-drama, 4 acts.....	7	4
62. Caught by the Cuff, farce, 1 act....	4	1	200. Estranged, operetta, 1 act.....	2	1
80. Charming Pair, farce, 1 act.....	4	3	135. Everybody's Friend, comedy, 3 acts	6	5
63. Checkmate, comedy, 2 acts.....	6	5	230. Family Jars, musical farce, 2 acts..	5	2
68. Chevalier de St. George, drama, 3a.	9	3	103. Faust and Marguerite, drama, 3 acts	9	7
219. Chimney Corner (The), domestic drama, 3 acts.....	5	2	9. Fearful Tragedy in the Seven Dials, interlude, 1 act.....	4	1
76. Chops of the Channel, farce, 1 act..	3	2	128. Female Detective, drama, 3 acts....	11	4
205. Circumstances alter Cases, comic operetta, 1 act.....	1	1	101. Ferande, drama, 3 acts.....	11	10
149. Clouds, comedy, 4 acts.....	8	7	99. Fifth Wheel, comedy, 3 acts.....	10	2
121. Comical Countess, farce, 1 act.....	3	1	262. Fifteen Years of a Drunkard's Life, melodrama, 3 acts.....	13	4
			145. First Love, comedy, 1 act.....	4	1
			102. Foiled, drama, 4 acts.....	9	3
			88. Founded on Facts, farce, 1 act.....	4	2



# DE WITT'S ACTING PLAYS.—Continued.

	M.	F.		M.	F.
259. Fruits of the Wine Cup, drama, 3 acts	6	3	109. Locked in, comedietta, 1 act.....	2	1
192. Game of Cards (A), comedietta, 1a..	3	1	85. Locked in with a Lady, sketch.....	1	1
74. Garrick Fever, farce, 1 act.....	7	4	87. Locked Out, comic scene.....	1	1
53. Gertrude's Money Box, farce, 1 act..	4	2	143. Lodgers and Dodgers, farce, 1 act..	4	2
73. Golden Fetters (Fettered), drama, 3.11	4	4	212. London Assurance, comedy, 5 acts..	10	3
30. Goose with the Golden Eggs, farce, 1 act.....	5	3	291. M. P., comedy, 4 acts.....	7	2
131. Go to Putney, farce, 1 act.....	4	3	210. Mabel's Manœuvre, interlude, 1 act	1	3
276. Good for Nothing, comic drama, 1a.	5	1	163. Marcorretti, drama, 3 acts.....	10	3
306. Great Success (A), comedy, 3 acts..	8	5	154. Maria and Magdalena, play, 4 acts..	8	6
277. Grimshaw, Bagshaw and Bradshaw, farce, 1 act.....	4	2	63. Marriage at any Price, farce, 1 act..	5	3
203. Hair Apparent (The), farce, 1 act..	5	1	249. Marriage a Lottery, comedy, 2 acts.	3	4
241. Handy Andy, drama, 2 acts.....	10	3	208. Married Bachelors, comedietta, 1a..	3	2
28. Happy Pair, comedietta, 1 act.....	1	1	39. Master Jones' Birthday, farce, 1 act	4	2
151. Hard Case (A), farce, 1 act.....	2		7. Maud's Peril, drama, 4 acts.....	5	3
8. Henry Dunbar, drama, 4 acts.....	10	3	49. Midnight Watch, drama, 1 act.....	8	2
180. Henry the Fifth, hist. play, 5 acts..	38	5	15. Milky White, drama, 2 acts.....	4	2
303. Her Only Fault, comedietta, 1 act..	2	2	46. Miriam's Crime, drama, 3 acts.....	5	2
19. He's a Lunatic, farce, 1 act.....	3	2	51. Model of a Wife, farce, 1 act.....	3	2
60. Hidden Hand, drama, 4 acts.....	5	5	302. Model Pair (A), comedy, 1 act.....	2	2
191. High C, comedietta, 1 act.....	3	3	184. Money, comedy, 5 acts.....	17	3
246. High Life Below Stairs, farce, 2 acts.	9	5	250. More Blunders than One, farce, 1a.	4	3
361. Hinko, romantic drama, 6 acts.....	12	7	312. More Sinned against than Sinning, original Irish drama, 4 acts.....	11	
224. His Last Legs, farce, 2 acts.....	5	3	234. Morning Call (A), comedietta, 1 act.	1	1
187. His Own Enemy, farce, 1 act.....	5	1	108. Mr. Scroggins, farce, 1 act.....	3	3
174. Home, comedy, 3 acts.....	4	3	188. Mr. X., farce, 1 act.....	3	3
211. Honesty is the Best Policy, play, 1.	2		169. My Uncle's Suit, farce, 1 act.....	4	1
64. Household Fairy, sketch, 1 act.....	1	1	216. My Neighbor's Wife, farce, 1 act....	3	3
190. Hunting the Slippers, farce, 1 act..	4	1	236. My Turn Next, farce, 1 act.....	4	3
197. Hunchback (The), play, 5 acts.....	13	2	193. My Walking Photograph, musical duality, 1 act.....	1	1
225. Ici on Parle Français, farce, 1 act..	3	4	267. My Wife's Bonnet, farce, 1 act....	3	4
252. Idiot Witness, melodrama, 3 acts..	6	1	130. My Wife's Diary, farce, 1 act.....	3	1
18. If I had a Thousand a Year, farce, 1	4	3	92. My Wife's Out, farce, 1 act.....	2	2
116. I'm not Meself at all, Irish stew, 1a.	3	2	218. Naval Engagements, farce, 2 acts..	4	2
29. In for a Holiday, farce, 1 act.....	2	3	140. Never Reckon your Chickens, etc., farce, 1 act.....	3	4
159. In the Wrong House, farce, 1 act..	4	2	115. New Men and Old Acres, comedy, 3	8	5
278. Irish Attorney (The), farce, 2 acts.	8	2	2. Nobody's Child, drama, 3 acts.....	18	3
282. Irish Broom Maker, farce, 1 act..	9	3	57. Noemie, drama, 2 acts.....	4	4
273. Irishman in London, farce, 1 acts..	6	3	104. No Name, drama, 5 acts.....	7	5
243. Irish Lion (The), farce, 1 act.....	8	3	112. Not a bit Jealous, farce, 1 act.....	3	3
271. Irish Post (The), drama 1 act.....	9	3	298. Not if I Know it, farce, 1 act.....	4	4
244. Irish Tutor (The), farce, 1 act.....	5	2	185. Not so bad as we Seem, play, 5 acts.	13	3
270. Irish Tiger (The), farce, 1 act.....	5	1	64. Not Guilty, drama, 4 acts.....	10	6
274. Irish Widow (The), farce, 2 acts..	7	1	117. Not such a Fool as he Looks, drama, 3 acts.....	5	4
122. Isabella Orsini, drama, 4 acts.....	11	4	171. Nothing like Paste, farce, 1 act....	3	1
177. I Shall Invite the Major, comedy, 1	4	1	14. No Thoroughfare, drama, 5 acts....	13	6
100. Jack Long, drama, 2 acts.....	9	2	300. Notre Dame, drama, 3 acts.....	11	8
299. Joan of Arc, hist. play, 5 acts.....	26	6	269. Object of Interest (An), farce, 1 act.	4	3
139. Joy is Dangerous, comedy, 2 acts..	3	3	268. Obstinate Family (The), farce, 1 act.	3	3
17. Kind to a Fault, comedy, 2 acts....	6	4	173. Off the Stage, comedietta, 1 act....	3	3
233. Kiss in the Dark (A), farce, 1 act..	2	3	227. Omnibus (The), farce, 1 act.....	5	4
309. Ladies' Battle (The), comedy, 3 acts	7	2	176. On Bread and Water, farce, 1 act..	1	2
86. Lady of Lyons, play, 5 acts.....	12	5	254. One Too Many, farce, 1 act.....	4	2
137. L'Article 47, drama, 3 acts.....	11	5	33. One Too Many for Him, farce, 1 act	2	3
72. Lame Excuse, farce, 1 act.....	4	2	3. £100,000, comedy, 3 acts.....	8	4
144. Lancashire Lass, melodrama, 4 acts.	12	3	90. Only a Halfpenny, farce, 1 act.....	2	2
34. Larkins' Love Letters, farce, 1 act..	3	2	170. Only Somebody, farce, 1 act.....	4	2
183. Leap Year, musical duality, 1 act..	1	1	289. On the Jury, drama, 4 acts.....	5	5
253. Lend Me Five Shillings, farce, 1 act	5	3	97. Orange Blossoms, comedietta, 1 act	3	3
111. L'ar (The), comedy, 2 acts.....	7	2	66. Orange Girl, drama, 4 acts.....	18	4
119. Life Chase, drama, 5 acts.....	14	5	209. Othello, tragedy, 5 acts.....	16	2
239. Limerick Boy (The), farce, 1 act....	5	2	172. Ours, comedy, 3 acts.....	6	3
48. Little Annie's Birthday, farce, 1 act.	2	4	94. Our Clerks, farce, 1 act.....	7	5
32. Little Rebel, farce, 1 act.....	4	3	45. Our Domestic, comedy-farce, 2 acts	6	6
164. Little Ruby, drama, 3 acts.....	6	6	155. Our Heroes, military play, 5 acts..	24	5
295. Little Em'ly, drama, 4 acts.....	8	8	178. Out at Sea, drama, 5 acts.....	17	5
165. Living Statue (The), farce, 1 act....	3	2			
228. Loan of a Lover (The), vaudeville, 1.	4	1			

# DE WITT'S ACTING PLAYS.—Continued.

	M.	F.		M.	F.
147. Overland Route, comedy, 3 acts....	11	5	257. Ten Nights in a Bar Room, drama,		
303. Pair of Shoes (A), farce, 1 act.....	4	3	5 acts.....	8	2
285. Partners for Life, comedy, 3 acts....	7	4	146. There's no Smoke without Fire,		
156. Peace at any Price, farce, 1 act.....	1	1	comedietta, 1 act.....	1	2
82. Peep o' Day, drama, 4 acts.....	12	4	83. Thrice Married, personation piece,		
127. Peggy Green, farce, 1 act.....	3	10	1 act.....	6	1
23. Petticoat Parliament, extravaganza,			245. Thumping Legacy (A), 1 act.....	7	1
1 act.....	15	24	251. Ticket of Leave Man, drama, 4 acts.	9	3
293. Philomel, romantic drama, 3 acts...	6	4	42. Time and the Hour, drama, 3 acts.	7	3
62. Photographic Fix, farce, 1 act.....	3	2	27. Time and Tide, drama, 4 acts.....	7	5
61. Plot and Passion, drama, 3 acts....	7	2	133. Timothy to the Rescue, farce, 1 act	4	2
138. Poll and Partner Joe, burlesque, 1a..	10	3	153. 'Tis Better to Live than to Die,		
217. Poor Pillicoddy, farce, 1 act.....	2	3	farce, 1 act.....	2	1
110. Poppleton's Predicaments, farce, 1a.	3	6	134. Tompkins the Troubadour, farce, 1.	3	2
50. Porter's Knot, drama, 2 acts.....	8	2	272. Toodles (The), drama, 2 acts.....	10	2
59. Post Boy, drama, 2 acts.....	5	3	235. To Oblige Benson, comedietta, 1 act	3	3
95. Pretty Horse-Breaker, farce.....	3	10	238. Trying It On, farce, 1 act.....	3	2
280. Pretty Piece of Business (A), come-			29. Turning the Tables, farce, 1 act..	5	3
dy, 1 act.....	2	3	214. Turn Him Out, farce, 1 act.....	3	2
181. 182. Queen Mary, drama, 4 acts....	37	9	168. Tweedie's Rights, comedy, 2 acts..	4	2
196. Queerest Courtship (The), comic			126. Twice Killed, farce, 1 act.....	6	3
operetta, 1 act.....	1	1	234. 'Twixt Axe and Crown, play, 5 acts.	24	13
255. Quiet Family, farce, 1 act.....	4	4	198. Twin Sisters, comic operetta, 1 act.	2	2
157. Quite at Home, comedietta, 1 act...	5	2	265. Two Bonnycastles, farce, 1 act.....	3	3
132. Race for a Dinner, farce, 1 act.....	10		220. Two Buzzards (The), farce, 1 act...	3	2
237. Regular Fix (A), farce, 1 act.....	6	4	56. Two Gay Deceivers, farce, 1 act....	3	
183. Richelieu, play, 5 acts.....	12	2	123. Two Polts, farce, 1 act.....	4	4
38. Rightful Heir, drama, 5 acts.....	10	2	288. Two Roses (The), comedy, 3 acts...	7	4
77. Roll of the Drum, drama, 3 acts....	8	4	292. Two Thorns (The), comedy, 4 acts..	9	4
316. Romeo on the Gridiron (A), mono-			294. Uncle Dick's Darling, drama, 3 acts	6	5
logue, for a lady.....	1		162. Uncle's Will, comedietta, 1 act....	2	1
195. Roseni Shell, burlesque, 4 scenes..	6	3	166. Up for the Cattle Show, farce, 1 act	6	2
247. Rough Diamond (The), farce, 1 act.	6	3	81. Vandyke Brown, farce, 1 act.....	3	3
194. Rum, drama, 3 acts.....	7	4	317. Veteran of 1812 (The), romantic mil-		
13. Ruy Blas, drama, 4 acts.....	12	4	itary drama, 5 acts.....	12	2
229. Sarah's Young Man, farce, 1 act....	3	3	124. Volunteer Review, farce, 1 act.....	6	6
158. School, comedy, 4 acts.....	6	6	91. Walpole, comedy in rhyme.....	7	2
201. School for Scandal, comedy, 5 acts..	13	4	118. Wanted, a Young Lady, farce, 1 act.	2	1
264. Scrap of Paper (A), comic drama, 3a.	6	6	251. Wanted, One Thousand Spirited		
79. Sheep in Wolf's Clothing, drama, 1a.	7	5	Young Milliners for the Gold Re-		
203. She Stoops to Conquer, comedy, 5a..	15	4	gions, farce, 1 act.....	3	7
37. Silent Protector, farce, 1 act,....	3	2	44. War to to the Knife, comedy, 3 acts	5	4
35. Silent Woman, farce, 1 act.....	2	1	311. What Tears can do, comedietta, 1a..	3	2
213. Single Married Man (A), comic ope-			105. Which of the Two? comedietta, 1a..	2	10
retta, 1 act.....	6	2	266. Who Killed Cock Robin? farce, 2a..	2	2
43. Sisterly Service, comedietta, 1 act..	7	2	98. Who is Who? farce.....	3	2
6. Six Months Ago, comedietta, 1 act..	2	1	12. Widow Hunt, comedy, 3 acts.....	4	4
221. Slasher and Crasher, farce, 1 act....	5	2	213. Widow (The), comedy, 3 acts.....	7	6
10. Snapping Turtles, duologue, 1 act....	1	1	5. William Tell with a Vengeance, bur-		
26. Society, comedy, 3 acts.....	16	5	lesque.....	8	2
207. Sold Again, comic operetta, 1 act...	3	1	314. { Window Curtain, monologue....		1
304. Sparking, comedietta, 1 act.....	1	2	{ Circumstantial Evidence ".....		1
78. Special Performances, farce, 1 act..	7	3	136. Woman in Red, drama, 4 acts.....	6	8
215. Still Waters Run Deep, comedy, 3a.	9	2	161. Woman's Vows and Masons' Oaths,		
256. Sweethearts, dramatic contrast, 2a..	2	2	drama, 4 acts.....	10	4
232. Tail (Tale) of a Shark, musical mon-			11. Woodcock's Little Game, farce, 2a..	4	4
ologue, 1 scene.....	1		290. Wrong Man in the Right Place (A),		
31. Taming a Tiger, farce, 1 act.....	3		farce, 1 act.....	2	3
150. Tell-Tale Heart, comedietta, 1 act..	1	2	54. Young Collegian, farce, 1 act.....	3	2
129. Tempest in a Teapot, comedy, 1 act	2	1			



A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plot, Costume, Scenery, Time of Representation, and all other information, mailed free and post paid on application. Address

**DE WITT, 33 Rose Street, New York.**

# DE WITT'S DRAWING-ROOM OPERETTAS.

## TO MUSICAL AMATEURS.

The number of *Musical Amateurs*, both ladies and gentlemen, is not only *very large*, but is *constantly increasing*, and very naturally, for there is no more *refined and pleasant* mode of spending *leisure hours* than in *singing and playing* the choice productions of the best Composers. Hitherto there has been an *almost total lack of suitable pieces* adapted to an *evening's entertainment* in Parlors by Amateurs. Of course whole Operas, or even parts of Operas, require orchestral accompaniments and full choruses to give them effect, and are therefore clearly unfit for Amateur performance, while a succession of songs lacks the interest given by a plot and a contrast of characters. In this series (*a list of which is given below*) we have *endeavored to supply this want*. The best Music of popular Composers is wedded to appropriate words, and the whole dovetailed into plots that are effective as mere *petite plays*, but are rendered doubly interesting by the *appropriate and beautiful Music, specially arranged for them*.

## LIST OF DE WITT'S MUSICAL PLAYS.

PRICE 15 CENTS EACH.

**LEAP YEAR.**—A Musical Duality. By ALFRED B. SEDGWICK. Music selected and adapted from OFFENBACH's celebrated Opera, "*Genevieve de Brabant*." One Male, one Female Character.

**THE TWIN SISTERS.**—Comic Operetta, in One Act. The Music selected from the most popular numbers in LE COCQ's celebrated Opera Bouffe, "*Girofle Girofla*," and the Libretto written by ALFRED B. SEDGWICK. Two Male, Two Female Characters.

**SOLD AGAIN AND GOT THE MONEY.**—Comic Operetta, in One Act. The Music composed and the Libretto written by ALFRED B. SEDGWICK. Three Male, One Female Character.

**THE QUEEREST COURTSHIP.**—Comic Operetta, in One Act. The Music arranged from OFFENBACH's celebrated Opera, "*La Princesse de Trebizonde*," and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.

**ESTRANGED.**—An Operetta, in One Act. The Music arranged from VERDI's celebrated Opera, "*Il Trovatore*," and the Libretto adapted by ALFRED B. SEDGWICK. Two Male, One Female Character.

**CIRCUMSTANCES ALTER CASES.**—Comic Operetta, in One Act. The music composed and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.

**MY WALKING PHOTOGRAPH.**—Musical Duality, in One Act. The Music arranged from LE COCQ's Opera, "*La Fille de Madame Angot*," and the Libretto written by ALFRED B. SEDGWICK. One Male, One Female Character.

**A SINGLE MARRIED MAN.**—Comic Operetta, in One Act. The Music arranged from OFFENBACH's celebrated Opera Bouffe, "*Madame l'Archiduc*," and the Libretto written by ALFRED B. SEDGWICK. Six Male, Two Female Characters.

**MOLLY MORIARTY.**—An Irish Musical Sketch, in One Act. The Music composed and the Dialogue written by ALFRED B. SEDGWICK. One Male, one Female Character. Suitable for the *Variety Stage*.

**THE CHARGE OF THE HASH BRIGADE.**—A Comic Irish Musical Sketch. The Music composed and the Libretto written by JOSEPH P. SKELLY. Two Male, two Female Characters. Suitable for the *Variety Stage*.

**GAMBRINUS, KING OF LAGER BEER.**—A Musical Ethiopian Burlesque, in One Act. Music and Dialogue by FRANK DUMONT. Eight Male, one Female Character. Suitable for the *Ethiopian Stage*.

**AFRICANUS BLUEBEARD.**—A Musical Ethiopian Burlesque, in One Act. Music and Dialogue by FRANK DUMONT. Four Male, four Female Characters. Suitable for the *Ethiopian Stage*.

POPULAR HAND BOOKS

— FOR —

# Readings AND Recitations.

---

GUS WILLIAMS'

## Fireside Recitations,

Nos. 1 and 2.

Being careful selections of the purest, most interesting and most effective pieces of prose and poetry in the language.

Many of the articles in these books have been recited by the compiler with every mark of approval, before large and refined audiences. While many of the favorite standard pieces are retained, the majority are those newer and fresher productions that are difficult, if not impossible, to procure in any one volume. 200 pages each. Stiff paper covers.

**PRICE, 25 CENTS.**

---

GUS WILLIAMS'

## Standard Recitations.

A fine collection of pathetic, dramatic, comic and dialectic articles, by the best writers of the times; all of which have been found highly effective before large audiences in all parts of the United States, as recited by the compiler. 96 pages. Paper covers.


**PRICE, 10 CENTS.**

*Copies of any of the above books sent by mail to any address, on receipt of price.*



# DE WITT'S ETHIOPIAN AND COMIC DRAMA.—Continued.

	M.	F.		M.	F.
33. Jealous Husband, sketch .....	2	1	81. Rival Artists, sketch, 1 scene.....	4	
94. Julius the Snoozer, burlesque, 3 sc.	6	1	26. Rival Tenants, sketch.....	4	
103. Katrina's Little Game, Dutch act, 1 scene .....	1	1	138. Rival Barbers' Shops (The), Ethio- pian farce, 1 scene .....	6	1
1. Last of the Mohicans, sketch .....	3	1	15. Sam's Courtship, farce, 1 act.....	2	1
36. Laughing Gas, sketch, 1 scene.....	6	1	59. Sausage Makers, sketch, 2 scenes...	5	1
18. Live Injun, sketch, 4 scenes.....	4	1	21. Scampini, pantomime, 2 scenes....	3	3
60. Lost Will, sketch .....	4		80. Scenes on the Mississippi, sketch, 2 scenes.....	6	
37. Lucky Job, farce, 2 scenes .....	3	2	84. Serenade (The), sketch, 2 scenes...	7	
90. Lunatic (The), farce, 1 scene .....	3		38. Siamese Twins, sketch, 2 scenes...	5	
109. Making a Hit, farce, 2 scenes.....	4		74. Sleep Walker, sketch, 2 scenes....	3	
19. Malicious Trespass, sketch, 1 scene.	3		46. Slippery Day, sketch, 1 scene.....	6	1
149. 'Meriky, Ethiopian farce, 1 scene...	3	1	69. Squire for a Day, sketch.....	5	1
151. Micky Free, Irish sketch, 1 scene...	5		56. Stage-struck Couple, interlude, 1 sc.	2	1
96. Midnight Intruder, farce, 1 scene .	6	1	72. Stranger, burlesque, 1 scene.....	1	2
147. Milliner's Shop (The), Ethiopian sketch, 1 scene.....	2	2	13. Streets of New York, sketch, 1 sc..	6	
129. Moko Marionettes, Ethiopian eccen- tricity, 2 scenes .....	4	5	16. Storming the Fort, sketch, 1 scene.	5	
101. Molly Moriarty, Irish musical sketch, 1 scene .....	1	1	7. Stupid Servant, sketch, 1 scene....	2	
117. Motor Bellows, comedy, 1 act.....	4		121. Stocks Up! Stocks Down! Negro duologue, 1 scene.....	2	
44. Musical Servant, sketch, 1 scene.....	3		47. Take It. Don't Take It, sketch, 1 sc.	2	
8. Mutton Trial, sketch, 2 scenes .....	4		54. Them Papers, sketch, 1 scene.....	3	
119. My Wife's Visitors, comic drama, 1 sc.	6	1	100. Three Chiefs (The), sketch, 1 scene.	6	
49. Night in a Strange Hotel, sketch, 1 sc.	2		102. Three A. M., sketch, 2 scenes....	3	1
132. Noble Savage, Ethi'n sketch, 1 sc....	4		34. Three Strings to one Bow, sketch, 1 scene .....	4	1
145. No Pay No Cure, Ethi'n sketch, 1 sc.	5		122. Ticket Taker, Ethi'n farce, 1 scene.	3	
22. Obeying Orders, sketch, 1 scene....	2	1	2. Tricks, sketch.....	5	2
27. 100th Night of Hamlet, sketch.....	7	1	104. Two Awfuls (The), sketch, 1 scene...	5	
125. Oh, Hush! operatic olio.....	4	1	5. Two Black Roses, sketch.....	4	1
30. One Night in a Bar Room, sketch..	7		28. Uncle Eph's Dream, sketch, 2 sc....	3	1
114. One Night in a Medical College, Ethiopian sketch, 1 scene .....	7	1	134. Unlimited Cheek, sketch, 1 scene...	4	1
76. One, Two, Three, sketch, 1 scene...	7		62. Vinegar Bitters, sketch, 1 scene....	6	1
91. Painter's Apprentice, farce, 1 scene.	5		32. Wake up, William Henry, sketch...	3	
87. Pete and the Peddler, Negro and Irish sketch, 1 scene.....	2	1	39. Wanted, a Nurse, sketch, 1 scene...	4	
135. Pleasant Companions, Ethiopian sketch, 1 scene .....	5	1	75. Weston, the Walkist, Dutch sketch, 1 scene.....	7	1
92. Polar Bear (The), farce, 1 scene....	4	1	93. What shall I Take? sketch, 1 scene.	7	1
9. Policy Players, sketch, 1 scene.....	7		29. Who Died First? sketch, 1 scene...	3	1
57. Pompey's Patients, interlude, 2 sc..	6		97. Who's the Actor? farce, 1 scene....	4	
65. Porter's Troubles, sketch, 1 scene...	6	1	137. Whose Baby is it? Ethiopian sketch, 1 scene.....	2	1
66. Port Wine vs. Jealousy, sketch.....	2	1	143. Wonderful Telephone (The), Ethio- pian sketch, 1 scene.....	4	1
115. Private Boarding, comedy, 1 scene.	2	3	99. Wrong Woman in the Right Place, sketch, 2 scenes .....	2	2
14. Recruiting Office, sketch, 1 act....	5		85. Young Scamp, sketch, 1 scene.....	3	
105. Rehearsal (The), Irish farce, 2 sc...	3	1	116. Zacharias' Funeral, farce, 1 scene..	5	
45. Remittance from Home, sketch, 1 sc.	6				
55. Rigg'ing a Purchase, sketch, 1 sc...	3				

 A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACT-  
ING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS,  
containing Plot, Costume, Scenery. Time of Representation, and all other informa-  
tion, mailed free and post paid on application. Address

DE WITT, Publisher,  
33 Rose Street, New York.





An Indispensable Book

# HOW TO MANAGE AMATEUR THEATRICALS.

Being plain instructions for construction and arrangement of Stage, making Scenery, getting up Costumes, "*Making Up*" to represent different ages and characters, and how to produce stage Illusions and Effects. Also hints for the management of Amateur Dramatic Clubs, and a list of pieces suitable for Drawing Room Performances. Handsomely illustrated with Colored Plates.

*Price, 25 Cents.*

## DE WITT'S SELECTIONS

FOR

## AMATEUR AND PARLOR THEATRICALS.

**Nos. 1, 2, 3, 4 & 5.**

Being choice selections from the very best Dramas, Comedies and Farces. Specially adapted for presentation by Amateurs, and for Parlor and Drawing Room Entertainments.

*Each number, 25 Cents.*

## PANTOMIME PLAY, "HUMPTY DUMPTY."

The celebrated Pantomime, as originally played for 1,000 nights by the late GEORGE L. FOX. Arranged by John Denier, Esq. Eight male, four female characters.

*Price, 25 Cents.*